

ABSTRACT
SUMMARY OF DISSERTATION RECITALS
TWO PROGRAMS OF VOCAL MUSIC
AND ONE OPERATIC ROLE

by

Jonathan R. Lasch

Chair: Stephen Lusmann

Two vocal recitals and an operatic role were performed in lieu of a written dissertation.

The repertoire for the two vocal recitals was chosen to fit a specific theme in each case.

The first recital, *Vagabond*, contained German Lieder and English Art Song, which narrated, through poetry and music, the journey of a vagabond. The second recital, *Romance: Found and Lost*, contained Art Song from the German, French, American, Russian, and Italian repertoire and represented moments of romance in poetry, in music and in life. In both recitals all of the repertoire was for voice and piano only, and required advanced skill in technique, musicality, and language. The opera role performed in lieu of a third recital was Marco in *A View From the Bridge* with music by William Bolcom and libretto by Arnold Weinstein and Arthur Miller, based on the play by Arthur Miller. Marco is labeled as a Bass role, but both the vocal and dramatic range make this a possible tour de force performance for a Baritone with a lower extension, Bass-baritone, or Bass with an upper extension.

Thursday, November 21, 2013, 8:00 pm, Moore Building, Britton Recital Hall, The University of Michigan. Lydia Qiu, piano. Ludwig van Beethoven *An die ferne*

Geliebte, opus 98, “Auf dem Hügel sitz ich spähend,” “Wo die Berge so blau,” Leichte Segler in den Höhen,” “Diese Wolken in den Höhen,” “Es kehret der Maien, es blühet die Au,” “Nimm sie hin denn, diese Lieder”; Franz Schubert, “Die Taubenpost,” “Der Wanderer an den Mond,” “Wanderers Nachtlid II,” “Auf der Bruck”; Ralph Vaughan Williams *Songs of Travel*, “The Vagabond,” “Let Beauty Awake,” “The Roadside Fire,” “Youth and Love,” “In Dreams,” “The Infinite Shining Heavens,” “Whither Must I Wander,” “Bright is the Ring of Words,” “I Have Trod the Upward and the Downward Slope”.

Thursday, February 27, 2013, 8:00 pm, Moore Building, Britton Recital Hall, The University of Michigan. Lydia Qiu and Kirill Kuzmin, piano. Johannes Brahms five romances from *Die schöne Magelone*, opus 60, “Keinen hat es noch gereut,” “Traun! Bogen und Pfeil!,” “Sind es Schmerzen sind es Freuden,” “Liebe kam aus fernen Landen,” “So willst du es Armen dich gnädig erbarmen?”; Claude Debussy *Le Promenoir des deux amants*, L. 118, “Auprès de cette grotte sombre,” “Crois mon conseil, chère Climène,” “Je tremble en voyant ton visage”; John Musto *Recuerdo*, “Echo,” “Recuerdo,” “A Last Song”; Peter Ilych Tchaikovsky three romances from *opus 6*, “Sleza drozhit,” “Otchevo?,” “Net tol’ka tot kto znal”; Paolo Tosti three romances, “Ideale,” “La serenata,” “L’ultima canzone”.

Saturday, April 5, Wednesday, April 9, Friday, April 11, Saturday April 12 at 7:30 p.m. and Sunday, April 13 at 2:30 pm, Detroit Opera House, Michigan Opera Theatre.

Suzanne Mallare Acton, conductor. Tazewell Thompson, director. William Bolcom *A View From the Bridge*. Role performed: Marco.